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186 538 626 Army, which he sees as pointing the way into a world where man can at last realize his destiny. Not for him the old, unhappy, far-off things.

In Jambul's company this ideological war is then carried on to the ground of individual figures in history, and Kine Sari Khan the son of Kasim, the Kazak leader, comes in for special castigation. Historians are taken to task for publicizing in their works the reactionary-monarchist movement of 'K. Kasymov, the robber Khan'. Kine Sari was a reactionary and no defender of the people. Such defects can only be due to neglect of Bolshevik criticism in the literary circles of Kazakistan. Historians and students alike must turn over a new leaf and cease to idealize brigands such as Kine Sari, Abilay and Nauruzbai. Artists and writers do not seem to realize the immense political changes which have taken place as a result of the carrying-out of the Lenin/Stalin national policy, and frequently take delight in an old and outworn past. They must not describe backward individuals as typical representatives of contemporary Soviet life. They must forswear literature of a formalist and cosmopolitan colour; that way lies pan-Turkism, pan-Iranism and pan-Islamism.

186 ●533 626 Music and the arts do not escape. In Kazakistan musical science is backward and on the wrong lines. The national handbook of music is full of gross errors and idealizes a feudal past, regretting lost freedom. This is bourgeois-nationalism at its worst. Kazak musicians even dare to refer all musical achievement in the republic to the pre-revolutionary period, and to express such views publicly. In Uzbekistan the development of musical culture is far behind the economic, political and cultural growth of the republic — note the order — and does not meet the demands prescribed by the Party to the musical art, as a powerful means of Communist education of the workers. The minds of sculptors are low; they do not deal with the heroic labour of the people in the production of oil and cotton. One artist presumed to say his pictures would be appreciated in ten years' time: an anticipation of the future is as bad as a delight in the past, for it

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